

## THE WASHINGTON HERALD

## DRAMATIC DEPARTMENT.

WILLIAM OSBORN

Editor

## PROGRAMME FOR THE WEEK

The Columbia.....May Robson  
The Belasco.....Mr. Wilton Lackaye  
New National.....Mr. J. E. Dodson  
The Lyceum.....Burlesque

## Mistaken Zeal.

There is food for thought in the recent announcement made by Nat C. Goodwin that he contemplates returning to musical comedy—the form of entertainment in which he first made a successful appeal to the public. It was in "Evangeline," we believe, as the legs of a helper—or was it the fore legs—that Nathaniel first cavorted to the strains of light and airy popular music.

The spectacle furnished by Nat Goodwin, as a really good comedian, in whose breast there burned the fire of a misguided ambition to become a tragedian, was one so pathetic that it has not only ceased to furnish a warning to actors whose ambitions may only be realized by the consent of the public. Goodwin, or his backers, spent a huge sum of money on a fine production of "The Merchant of Venice," but the critics utterly declined to accept the comedian in the role of Shylock, a conclusion in which they were backed up by the public. He next essayed Bottom in a sumptuous revival of "A Midsummer Night's Dream," but the classical environment was a handicap, even though the role itself was the lowest of clowning.

The trouble lay in aiming too high, and though Mr. Goodwin's work as Richard Caswell in "When We Were Twenty-one" is regarded by many as his best dramatic effort, other serious roles were attempted and the result was discouraging. In despair the great light comedian turned to vaudeville, and now, as though disgusted and beaten in his ambitions, wants to get back to musical comedy.

His impulse is probably based on the fact that musical comedy just now seems to have the call so far as public support is concerned. In passing, however, it may be well to say that in this he is mistaken. The public would far rather see Nat Goodwin in similar plays to those in which he appeared in his palmiest days—"A Gilded Fool," "In Mizouza," and the like. It is rather tired of musical comedy just now, because the supply of originality in this direction seems to have given out.

The question, however, as to a comedian's right to regard himself as capable of portraying tragic roles with conviction, still remains to be answered. Nat C. Goodwin, for instance, will probably tell us it is the public's fault. Louis Mann will probably say that it is because no suitable play can be found. The judicious critic will grant both points in a measure, but will put the balance of blame on the actor himself. The public liked David Warfield in "The Music Master," although the play was worse than mawkish melodrama. Goodwin could not, on the other hand, blame his play when he attempted one of the greatest of Shakespearean roles and failed.

The difference is that Mann and Goodwin are comedians naturally, while Warfield is not. The acting of Warfield comes from the heart and is convincing. The serious moments of Goodwin or Mann come only from the head. They are as obviously assumed as the hat or gloves. Mann is a fine character actor while he is speaking comedy lines and doing comedy business. In tragic moments he is merely forcing himself to do what does not come to him naturally. He is in a measure not really acting, but merely imitating.

In this age of specialists, when men have to keep at top notch in their chosen work in order to maintain a place, it is well for the comedians to stick to the business of making folks laugh. They should realize the scarcity of good comedians and try to perfect themselves as such, rather than attempt to be tragedians, and thus fail to be successful in either capacity.

To regard one form of acting as a step up from the other is a mistake. The comedian and the tragedian represent different fields of endeavor.

## "The Golden Widow."

"The Golden Widow" is passing through a strenuous operation of remodeling. The latest evening's performance of this latest Shubert musical comedy was little more than a dress rehearsal, the only difference being that the stage directors were furling and fretting behind the scenes instead of in the auditorium. The audience was spared the obnoxious and expletives that play fantastic accompaniment to the average rehearsal, but it felt, somehow vaguely, that it oughtn't to be there, which was true.

None realized better than the management the glaring unpreparedness of "The Golden Widow" for public view, but long delays in the Philadelphia rehearsal, the defection of Lulu Glaser, and the fact of a large company under engagement rendered it expedient to start as soon as possible.

The company, for the most part, was the same as engaged to support Miss Glaser in "The Girl from the States." Rumors differ as to the causes for Miss Glaser's withdrawal. "The Golden Widow" bears a suspicious resemblance to what "The Girl from the States" might have been, and on the whole it is believable that it is practically the same show rechristened. Miss Glaser must have failed to perceive opportunities through which her magnetic individuality could shine. Nothing to "put her teeth into" as the old actors used to say.

Louise Dressler was rushed to Philadelphia to take up the part, and undoubtedly the substitution necessitated some radical changes, thus adding to the general confusion in the production, resulting from the army of composers, lyricists, and librettists concerned.

The play is well mounted and is in every sense a production. Much of the music is of the popular sort. When the machinery gets thoroughly shaken down "The Golden Widow" ought to have a successful run. At any rate, there is no immediate cause for managerial apprehensiveness, for the names of a dozen or so recent musical comedies might be cited off-hand to illustrate crude first performances developing into prosperous entertainments.

Of all the principals involved, Connie Ediss had the worst time on Tuesday evening, and at least had the sympathy of the audience, if not its approval. Her comedy stunts simply would not "get over." She seemed nervous, and though she worked like a Trojan to make good, her efforts were in vain. Later in the week she took things easier and gave a better performance.

## A Weak Case.

These denunciations of the stage in general are not engendered by good taste, nor do they bear the stamp of reason, especially when they come from the pulpit, for the church and stage are things apart. The former, as a rule, does not believe in the latter, and it must be confessed that the latter, as a rule, does not believe in the former. When a person does not believe in a thing, it is very hard for him to give it credit for any good qualities. His allegations are usually sweeping, and so very often he has something to take back, or some plea to make, not being understood.

The last-mentioned happening is especially reprehensible on the part of one whose calling is in the line of public speaking or writing. He should expect that his expressions are to be taken note of, talked about, and either agreed with or combated, according to their character. Therefore, he should be careful of what he says and be armed with other practical or theoretical proofs before he makes his statement. To take back what he has said not only cheapens his opinion of the subject in question, but it also lowers the degree of his authority upon subjects upon which he has hitherto been considered competent. To make a plea of not being properly understood is also a confession of weakness, for no man should attempt to express authoritative opinions unless he has the gift of language necessary to a lucid expression of his ideas. If he is deficient in this respect, to the extent that his words are capable of being so misconstrued, his admission of the same is also an admission that he is deficient in the technique of his expression.

The latest offender in this respect is Rev. Charles F. Aked, who launched some fulminations at the stage from the pulpit recently, and then, in response to some objections thereto, says that he was misquoted and misunderstood, and disclaims any intention of casting obliquity upon the stage and its people. If he did not, why did he say anything upon the subject at all? For clearly it is not to be apprehended that the pulpit would be the place for giving vent to any particularly complimentary things in regard to the theater. The truth is that the stage, like every other thing upon the mundane sphere, is neither good nor bad in whole. Like the church, business, politics, and social relations, there are some elements of good and some elements of evil present. To condemn sweepingly puts one in the ranks of anarchy, and should be eschewed, especially by those whose profession is to teach, preach, or criticize.

## SYMPHONY CONCERTS.

**The Philadelphia Orchestra.**  
The Philadelphia Orchestra, under the direction of Carl Pohlig, will be heard this winter in a series of live concerts at the New National Theater, the first concert being announced for Tuesday afternoon, November 16.

The programme and name of assisting artist will be announced next week, and judging from the programmes that have been given in the past by the orchestra under Pohlig, it can be understood that a most interesting list of numbers will be performed.

Arthur Smith, the local representative of the orchestra, announces that the season's programme is in every sense satisfying, and that many new names have been added to the orchestra's list of subscribers.

**Boston Symphony Orchestra.**  
The first of the regular Boston Symphony concerts will be given at the New National Theater on Tuesday afternoon, November 9, at 4:30 o'clock. The soloist will be the most eminent of American concert sopranos, Mrs. Corinne Rider-Kelsey. The programme will comprise "Schubert's Symphony in E minor," Granville Bantock's overture "Pierrot of the Minute," which will be heard for the first time, Beethoven's overture to Goethe's "Egmont," the aria "L'oiseau" from "Der Freischütz," and "Dove Song" from Mozart's "Marriage of Figaro."

## HERZ WAS GREEN.

**His First American Experiences Were Unequal.**

Ralph C. Herz, in Chase's bill this week, is an Englishman, and a very English one at that, but his present state is mild compared with what he was when he first came to this country as the leading man in the support of Mrs. "Pat" Campbell. In recalling those times Mr. Herz said to an interviewer: "I was supplied with American money before I landed, but until I reached this country it never occurred to me that I ought to familiarize myself with the value of the various coins and bills. I made up my mind that I would not let any one know of my ignorance of these values. When I left the boat I concluded to buy a paper. I didn't know what the price of the paper would be, so instead of offering any particular coin and finding myself wrong, I gave the newsboy a dollar bill. He looked me over as he made the change, winked at me, and commented: 'Just made it, eh?'

"Now it seems that what he meant was that I had just landed, but not realizing that he could discover this fact from my appearance, I thought he meant that I had just earned that particular dollar, therefore I responded: 'Oh, no, I have plenty of them.' He gave me after my reply. About the middle of the day I met Percy G. Williams, in company with Tom McNaughton. They left the boat to drink I began looking at the money, only with a view of studying values; but Tom jogged my elbow, and said:

"You must not do that. You take so long counting your change the cashier will be offended. Add it up quickly in your mind and walk away."

"I walked away, but have not been able to add it up yet. In the same place I saw a magnificent haunch of beef from which a chap with a long knife and fork took my place in the line, and received a sandwich myself. It was good, too, and when I had eaten it I asked the chap to let me have my check, please. Instead of giving me a check he brandished that long knife and sneeringly replied: 'Oh, get out of here!'

"But, I insisted, 'I have had a slice of beef here. To what is he answered: 'That is all right, my liddle buck, and have another one if you like, but if you don't like, just beat it, and give the others a chance.'"

## LOCAL STAGE NOTES.

Montgomery & Stone will be seen at the New National in a fortnight in George Ade's new musical comedy, "The Old Town."

The Hengler sisters are with Montgomery & Stone this season in the new George Ade comedy, which will be seen at the New National at an early date.

Hattie Williams will make her annual visit to Washington shortly, appearing in her New York success, "Detective Sparks," at the New National.

Anna Held, in "Miss Innocence," will appear at the New National the latter part of November.

J. E. Dodson, in "The House Next Door," at the New National this week, was called by Sir Henry Irving "The British Coquelin."

Miss Olive Temple, at the New National Theater this week in "The House Next Door," was the leading feminine support for Miss Julia Marlowe last season in "The Goddess of Reason."

Annette Kellerman, the "Divine Venus" at Chase's next week, is the champion female swimmer of the world, and her greatest feat was the swim from Dover to Ramsgate, England, a distance of twenty miles, in four hours and twenty minutes.

Warbath, the arctic lecturer at Chase's next week, lived among the Eskimos, where Cook and Peary stayed before they made their dash to the north pole, and he believes that both explorers reached the goal of their ambition.

Louis Guertin, who heads a company at Chase's next week, was for two weeks last season the leading feature at Keith's Boston theater.

Chase's is reported to have spent a great deal of money in preparing Warbath's arctic feature for polite vaudeville presentation.

Thomas McCrane, a member of "The Battle" company, was born in England, studied civil engineering at King's College, then went to Canada, where he employed along the Saskatchewan for the Canadian Pacific Railroad. He then joined the famous Northwest Mounted Police, with whom he saw service during the Louis Riel rebellion. He then drifted into New Mexico, where he became a cowboy.

Miss Edna Bruns, who is Francis Wilson's leading support in his new comedy, "The Bachelor's Baby," is a very handsome woman of the Gibson type, and with the exception of last summer, when she accepted a stock engagement, has never played with any one else.

Clarence Handyside is again in Francis Wilson's support this season, and has an important role in the comedian's production of his own play, "The Bachelor's Baby," which comes to the New National Theater before the week of November 8. Handyside is one of the most pleasing of players, for, no matter what his role, he always gives a finished and enjoyable performance.

Helen Van Buren, the statuesque leading woman with "The Lady Buccaneers," at the Lyceum last week, is a recruit from the ranks of vaudeville, where for a number of years she appeared as a singer of negro melodies, assisted by three pickaninies. Miss Van Buren is at present writing a travesty on the celebrated "Three Weeks," which she expects to publish in the spring.

No greater tribute could be paid to the esteem in which May Robson's production of "The Rejuvenation of Aunt Mary" is held in this city than by the fact that, despite the place having been seen here twice before, the sale of November 8, Mr. Holmes proposed to lead his fellow travelers by a path of unusual scenic magnificence, starting with the Paradise of the Indian Ocean, leading through the desolate and barren wastes of the North Atlantic, thence through the rugged spots around the Bay of Naples, and the Sorrento Peninsula, with its marvelous Amalfi drive, Mr. Holmes will, by his scenic groupings, lead his fellow patrons to the awe-inspiring Land of the Midnight Sun, a region of rugged splendor, which will form a fitting introduction to a series which for photographic beauty and scenic interest has never been equaled in any of his former seasons. The travels given successively will be called, Ceylon, Egypt, Sicily, Italy, and Norway. The sale of course begins Tuesday, November 9, at the Columbia box office, and closes Thursday, November 11. Single tickets on sale on and after Friday, November 12. Mail orders attended to now in order of receipt.

For the second course of Sunday evening travel talks at the Columbia Theater the management announce the engagement of Burton Holmes. The Sunday night lecture will be repeated the next Monday afternoon.

"The Barrier," one of the strongest melodramatic productions of recent years, will shortly be seen in this city.

The Fonzalez Quartet, one of the most remarkable chamber music organizations in the world, has been booked by T. Arthur Smith for an early date at the Columbia Theater.

In "The House Next Door" it is interesting to note that all of the characters in the household of Sir John Cotswold, the English baronet, even to the butler, are interpreted by English players, and that all the parts in the house of his next door neighbor are played by Americans, save the role of November 8, Mr. J. E. Dodson, includes Olive Temple, Herbert Standing, W. H. Sams, J. Malcolm Dunn, and A. T. Hodson, whereas the dramatic personae of "The House Next Door" cover the services of Frank Loebe, Panda Marinho, Regan Hughes, Lorena Atwood, and Charles Doem, all Americans.

For the nineteenth annual concert of the Vaughn Class of Calvary Baptist Church, to be given on November 19, the engagement is announced of Robert Downing, the distinguished tragedian, and Miss Franceska Kaspar, who until recently sang the role of Natalie in "The Merry Widow" company.

Ralph O'Brien, a Washington boy, is with Lew Fields "Jolly Bachelors," which opened Thursday night in New Haven, Conn.

## A MODERN CINDERELLA.

**Miss Spooner Offers Prizes to Girls Her Slipper Will Fit.**

Perhaps it is just as well for the fairy prince that he did not live in the twentieth century and offer to marry the girl who dropped the glass slipper of size thirteen and a half in width. When Miss Spooner's business manager visited an F street shoe store for the purpose of placing one of Miss Spooner's shoes on exhibition and offering two tickets to the lady who could wear it, one of the lady clerks immediately offered to wear it, and she did.

When the young lady in question was seen at the shop, she said: "Of course I could never walk in Miss Spooner's shoe, although I can squeeze my foot into it. It is so very tiny. I wonder that she can wear it, or that any one else can. That matter. It is really the smallest shoe I have ever seen."

Miss Spooner has, it is stated, the smallest foot of any actress on the stage, and she is a dancer, too. Authorities state that excessive dancing has a tendency to broaden the foot; the bones are said to become flat and large. This has happened to Miss Spooner, and she has been dancing ever since in the same shoe, and that was at the age of five.

## SOME LACKAYE STORIES.

**Star of "The Battle" Has Reputation as Wit and Reconciler.**

Besides being one of the leading character actors of his time, Wilton Lackaye enjoys an enviable reputation as a humorist, and his stories are always in demand. As a raconteur, he has few equals, and his bon mots and epigrams generally go the rounds from one New York club to another.

Lackaye happened recently to witness a sneak thief snatch a girl's pocketbook on the street.

"The thief was caught and Mr. Lackaye offered to appear as a witness for the girl."

The thief's lawyer was of the type that roars and rants at witnesses and attempts to break them down. He tried this method on the actor.

"And at what hour, sir, did this happen?" asked the lawyer.

"I think," began Mr. Lackaye, when the lawyer interrupted with:

"It isn't what you think, sir; it's what you know, that we want."

"Don't you want to know what I think?" mildly asked the lawyer.

"I do not," snapped the lawyer.

"Well, then," said Mr. Lackaye, "I might as well leave the witness box. I can't talk without thinking. I'm not a lawyer."

Lackaye was an intimate personal friend of the late Clyde Fitch, the most prolific of native dramatists, who recently died abroad.

"Fitch Fitch," said Mr. Lackaye, "was an excellent stage manager. He had an eye for realistic detail equalled by few 'producers' of the present day, and a keen sense of theatrical values that served him well when any one of the new plays was being rehearsed. Like most managers, also, he possessed a ready gift of sympathy, which he did not hesitate to employ to either the actor or professional manager with whom he happened to be associated."

"Following Mr. Fitch was present at a rehearsal of a new play of which the manager was complaining that the dialogue lacked cleverness and snap. This play would be all right," he insisted, "if only the manager would be a little more dignified and dignified."

"With the utmost dignity the dramatist stepped to the front of the stage and pointed to the manager, said in a tone of the utmost calmness: 'For instance?'

"The manager replied, 'I play proceeded according to the original text.' 'I always mistrust the supernaturally innocent pose,' said Lackaye. 'It reminds me of an old college professor of mine who attended a banquet once and did not eat a thing, and carried her two beautiful twin babies, came to him for his approbation.'

"The professor sat up very erect. He gazed at the twins placidly. Then he articulated the words of the play in a thick voice: 'What a benighted child!'

**BURTON HOLMES' RETURN.**  
Announcement of New Course of Travels.

Burton Holmes, of Travelogue fame, who has just completed his fourth circling of the globe, begins his annual appearance here on Sunday, November 8, returning to the Columbia Theater for a series of lectures on his travels. His subjects will be of unusual interest, and by far the finest pictorially of any series given by Mr. Holmes during his seventeen years before the public.

"From the Indian Ocean to the Arctic" is the comprehensive title under which his five subjects are grouped. It is a held in this city than by the fact that, despite the place having been seen here twice before, the sale of November 8, Mr. Holmes proposed to lead his fellow travelers by a path of unusual scenic magnificence, starting with the Paradise of the Indian Ocean, leading through the desolate and barren wastes of the North Atlantic, thence through the rugged spots around the Bay of Naples, and the Sorrento Peninsula, with its marvelous Amalfi drive, Mr. Holmes will, by his scenic groupings, lead his fellow patrons to the awe-inspiring Land of the Midnight Sun, a region of rugged splendor, which will form a fitting introduction to a series which for photographic beauty and scenic interest has never been equaled in any of his former seasons. The travels given successively will be called, Ceylon, Egypt, Sicily, Italy, and Norway. The sale of course begins Tuesday, November 9, at the Columbia box office, and closes Thursday, November 11. Single tickets on sale on and after Friday, November 12. Mail orders attended to now in order of receipt.

Jack and his friends turn his visit into account, and for three weeks Aunt Mary rides on a merry-go-round, and Jack, Jack's sweetheart, Betty Burnett, disguised as her own maid, wins Aunt Mary's heart, too, and in the third act she is married to the rejuvenated aunt's nephew.

**Chase's-Ralph Herz, "The Twentieth Century Limited," and Others.**

Chase's bill this week includes Ralph C. Herz, Jesse L. Lasky's "Twentieth Century Limited," Belle Blanche, T. Roy Barnes and Bessie Crawford, A. Seymour Brown and Nat D. Ayer, Jupiter Brothers, Frank Wilson, and the latest motion picture hit, "President Taft at the Ball Game."

Ralph C. Herz is regarded as a prize drawing for a bill so well proportioned in every division of its diversity. He is an Englishman and came over here as leading man with Mrs. Patrick Campbell. Remaining, he led in "Lola from Berlin" and "The White Hen," after which he was the feature of "The Soul Kiss," and his artistic comedy stamped him as an actor of rare and exceptional attainment. His offering this week should attract the public favor he enjoys. The extra attraction is expected to rank as the greatest in the history of Chase's, as it is Jesse L. Lasky's most recent and most successful spectacular "summers" musical comedy novelty, out-matching and eclipsing it. It is said, everything the Lasky production house has turned out in the past. It is in three scenes, the first of which is laid in a summer camp in the Adirondacks, the second in the magnificent conourse of the new Grand Central depot in New York, and the third shows a merry party of pretty girls and jolly youths crowded the observation platform at the rear of a train of Pullmans supposedly going at the rate of a mile a minute. The third special attraction will be dainty Belle Blanche, often called "The American Cissie Loftus," but actually more popular than the talented Loftus ever was, because of Miss Blanche's fresher youth and her undoubted American nationality. Her repertoire of stage celebrities, whom she gracefully mimics this season, is said to show that her genius is at its ripest state, and the hit she has made every week is emphatic proof of her success in polite vaudeville.

"There will be fun enough in several farcical specialties in T. Roy Barnes and Bessie Crawford's "Pinky and The Lady," Messrs. Brown and Ayer will offer "Mov-

ing Day in Jungletown," which was their popular interpolation in "Follies of 1909." Jupiter brothers, the original Oklahoma cowboy wizards; Frank Wilson, the "spinning cyclist, and the ball game pictures are reinforcements that should form a flawless bill.

**The Academy-Cecil Spooner in "The Little Terror."**

In "The Little Terror," the three-act comedy which comes to the New Academy for an engagement of one week, starting to-morrow night, Miss Cecil Spooner, the dainty comedienne, has the best starring vehicle in which she has ever appeared before the Washington public. Written by Amelia Weed Holbrook and dramatized from Fitz James McCarthy's short story which appeared in Harper's Weekly, Miss Spooner has a play that has her pleasing personality to a nicety. The first act shows Poverty Gulch, New Mexico. Here lives a child that has been named The Terror because of her temper. A party of Easterners are passing through, among them Roswell de Woe Hoomy, who is a miser, and a woman called Mag, to take the little North, where she will be educated. The child is transferred to her new home, likewise the miser. She succeeds in getting into just as much mischief in New York City as she did in Poverty Gulch. She is sent away to school, and will return it develops that she is the daughter of her benefactor's foster father.

Miss Spooner's supporting company is headed by Augustus Phillips, and others are Richard Purdon, Frank Peters, Edward Dudley, Darrel Vinton, John Horn, William Plinkham, Belle Claffey, Retta Villers, and Jean Galbraith. There will be the usual matinee on Tuesday, Thursday, and Saturday.

**The Belasco-Wilton Lackaye in "The Battle."**

There is food for thought on the part of those pessimists who constantly bemoan the decadence of the stage in "The Battle," the remarkable play which, after an entire New York season, comes for a second visit to the Belasco Theater this week. Cleveland Moffett, a New York newspaper man is the author.

"The Battle" is frankly a play of capital against labor, of individualism against collectivism, of rich against poor, of class against class. It is not an attempt to decide this battle or to award the victory to one side or the other. But it does present a striking and truthful picture of such a contest as might easily occur in our time, and the characters who typify the two sides are, for the first time in such a play, humanly possible. The capitalist is not a monster who ruthlessly crushes out all opposition, but a man who believes in the modern system of commercialism and can give cogent reasons for the faith that is in him. The reformers are not idealized, impossible heroes, but show human weakness. The battle makes the play, but it is no twisted and one-sided view of the struggle.

Mr. Lackaye will be seen in his original creation of John "Fitz" Hargreton, the richest man in New York, one of the best roles of his starring career. The supporting company includes Harry Hillard, Thomas McCrane, Clara Blandick, Julia Heron, Charles Allen, Gerald Griffin, and Walter Stanhope.

**The Columbia-May Robson in "The Rejuvenation of Aunt Mary."**

Anne Warner's delightful comedy, "The Rejuvenation of Aunt Mary," with May Robson in the title role, will be the offering at the Columbia Theater for one week on a return engagement, beginning to-morrow night. From coast to coast critics have indorsed it as one of the best ever seen on the stage.

## THIS WEEK'S PLAYBILLS

**The National-J. E. Dodson in "The House Next Door."**

One of the most interesting actors that England has ever sent to America is Mr. J. E. Dodson, who has been starring for the past two seasons in the direction of Messrs. Cohan and Harriss in the brilliant satirical comedy by J. Hartley Manners, called "The House Next Door," which will be produced at the National Theater for one week, commencing to-morrow night.

It is fully twenty, if not twenty-five years, since Mr. Dodson first essayed his powers as an actor on the American stage. In England he created many of the Pinner comedy roles of vivid remembrance and has been honored by the praise of the best accredited critics throughout the kingdom, even before this. He came to this country as a member of a production company, the Kendal company, which in those days appeared in this city at the Old National.

In "The House Next Door," his latest vehicle, he assumes the role of an impoverished English aristocrat, in the first act of which he contrives to extract more humor of the laughter creating order from the various scenes and incidents than from the majority of his other scenes, he has gone to the limit of his art as a character actor is more exquisitely displayed in the assumption of the feeble, yet courageous bearing of the old aristocrat; a proof in a sense of his own ability, for the majesty and nobility of his own birth. Here the actor's art, rather than the author's sentiment, begets a sympathy that lends a dominating pathos to the scene, and compels tender solicitude for the honest, sincerely conscientious, though mistaken old man. The company is a capable one, largely composed of English players.

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May Robson as Aunt Mary stands alone. She cannot be compared. She has created a distinct character and acts it with such fidelity that we might easily imagine her the Aunt Mary of our own home. Anne Warner, who wrote the play, deserves a lot of credit, but to Miss Robson belongs the credit of bringing the spinster out in the flesh.

J. A. J. Mary is Miss Mary Watkins, Jack's Aunt Mary, a warm-hearted woman, left single in this world because the man she loved, a fellow student, never returned after he left. She lived in the country with Lucia, the maid-of-all-work, and Joshua. She has brought up her son, and has bestowed upon him all the love of a lonely woman. She has paid his college bills, looked after him when he was expelled from college, and to her he ran with his troubles when he got into scrapes.

Aunt Mary lives and breathes with a mahogany door and brass knocker. New York, which she has not visited in twenty-five years, is a den of iniquity to her, but despite this she goes to the city after having received a letter from one of Jack's chums, to the effect that her boy has the measles. She has already disaberted him because of a suit of \$15.00 for broadcloth, and a girl from Kalamazoo, but can't bear the thought of his being ill.

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**Chase's-Ralph Herz, "The Twentieth Century Limited," and Others.**

Chase's bill this week includes Ralph C. Herz, Jesse L. Lasky's "Twentieth Century Limited," Belle Blanche, T. Roy Barnes and Bessie Crawford, A. Seymour Brown and Nat D. Ayer, Jupiter Brothers, Frank Wilson, and the latest motion picture hit, "President Taft at the Ball Game."

Ralph C. Herz is regarded as a prize drawing for a bill so well proportioned in every division of its diversity. He is an Englishman and came over here as leading man with Mrs. Patrick Campbell. Remaining, he led in "Lola from Berlin" and "The White Hen," after which he was the feature of "The Soul Kiss," and his artistic comedy stamped him as an actor of rare and exceptional attainment. His offering this week should attract the public favor he enjoys. The extra attraction is expected to rank as the greatest in the history of Chase's, as it is Jesse L. Lasky's most recent and most successful spectacular "summers" musical comedy novelty, out-matching and eclipsing it. It is said, everything the Lasky production house has turned out in the past. It is in three scenes, the first of which is laid in a summer camp in the Adirondacks, the second in the magnificent conourse of the new Grand Central depot in New York, and the third shows a merry party of pretty girls and jolly youths crowded the observation platform at the rear of a train of Pullmans supposedly going at the rate of a mile a minute. The third special attraction will be dainty Belle Blanche, often called "The American Cissie Loftus," but actually more popular than the talented Loftus ever was, because of Miss Blanche's fresher youth and her undoubted American nationality. Her repertoire of stage celebrities, whom she gracefully mimics this season, is said to show that her genius is at its ripest state, and the hit she has made every week is emphatic proof of her success in polite vaudeville.

"There will be fun enough in several farcical specialties in T. Roy Barnes and Bessie Crawford's "Pinky and The Lady," Messrs. Brown and Ayer will offer "Mov-

ing Day in Jungletown," which was their popular interpolation in "Follies of 1909." Jupiter brothers, the original Oklahoma cowboy wizards; Frank Wilson,